BUY AMERICAN ART

WEEK *Nov. 25th · Dec. 1st 1940*

NATIONAL REPORT

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1940

NATIONAL REPORT

ART WEEK

"AMERICAN ART
FOR EVERY AMERICAN HOME"

November 25th to December 1st, 1940.

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Work Projects Administration

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"It . . seems important to me that we should realize that, if peace is ever to come in the world, our cultural values must mean something more to us than they have in the past. All artists have something to contribute to the peaceful world of the future."

Eleanor Roosevelt
My Day
November 25, 1940

TO THE CHAIRMAN AND MEMBERS OF THE NATIONAL COUNCIL FOR ART WEEK:

As Chairman of the Committee of the Government Agencies appointed by the President for National Art Week, I have the honor to present herewith a general summary of the organization and accomplishments of the Week as observed throughout the nation from November 25 to December 1, 1940.

This report was prepared by the staff of the Art Program of the Division of Community Service Programs, Work Projects Administration, with the collaboration of hundreds of persons--members of state and local committees, editors, critics, artists, and many others who have provided information in the form of statistics and reports from state and local committees, newspaper articles, editorials, letters, bulletins, photographs, and other illustrative material.

The sales recorded during Art Week showed a total of about $100,000. This total of sales, while not high, is a substantial percentage of the annual gross sales of American art and it gains added significance through the fact that most of the sales were of low priced works in the fields of the arts and the handicrafts, the average being below $25. This would suggest that buying publics in the middle and lower income brackets have been reached.

Further indication of the value of Art Week is given in the wholehearted support of representative citizens and organizations participating in the national, state,and local phases of the program, and in the unprecedented totals of attendance at the exhibitions. The success of the effort may be gauged by the fact that with but two exceptions, all state chairmen reporting have endorsed the President's belief that Art Week should be permanently organized and made an annual event.

Under the leadership of the National Council this initial venture has set a pattern for future effort whereby a gradual extension of art patronage may be accomplished. With the continued sponsorship of the President and Mrs. Roosevelt, and with the cooperation of interested Government agencies and the art leadership of the nation, it seems clear that we have here an opportunity to build an effective program for the defense and the preservation of the arts in our democracy.

To the Chairman and the members of the National Council, and to all the men and women who gave their service and their interest to Art Week, I tender this report in behalf of my colleagues in the Government programs as an appreciation of the fine cooperative spirit which characterized all phases of the Art Week endeavor.

Respectfully submitted,

Florence Kerr

Florence Kerr
Chairman
Committee of Federal Agencies
for Art Week

Work Projects Administration, Federal Works Agency
Section of Fine Arts, Public Buildings Administration
Extension Service, U.S. Department of Agriculture
National Youth Administration, Federal Security Agency
Indial Arts and Crafts Board, Department of the Interior
Bureau of Foreign and Domestic Commerce, Department of Commerce

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ART WEEK CHRONOLOGY

Aug. 1 — The President asked Federal Agencies with active programs in the arts to plan a nation-wide observance designed to stimulate public support of American artists and craftsmen.

Aug. 8 — Work Projects Commissioner Harrington directed State WPA Administrators to support and cooperate in National Art Week; Assistant Commissioner Kerr sent announcement letters to State Directors of the Professional and Service Division, WPA.

Sept. 5 — President Roosevelt announced the observance of Art Week, November 25 to December 1, in a letter to Francis Henry Taylor, Director, Metropolitan Museum of Art, and requested him to form a National Council.

Sept. 10 — Mr. Taylor accepted his designation as Chairman of the National Council for Art Week in a reply to the President.

Sept. 22 — A National Council composed of 147 distinguished leaders in the art world and related activities to foster Art Week was announced by the National Chairman. A committee of representatives from government agencies with active programs in the field of arts and crafts was formed to work with the National Council.

Oct. 10 — Plans and Objectives for Art Week were sent to State Art Week Chairmen, and the officers of the General Federation of Women's Clubs in the various states. Service bulletins and specific information on how they could function effectively were provided for local committee members and the cooperating agencies.

Nov. 1 — State and local branches of interested Federal Agencies were encouraged by their respective Washington offices to cooperate with Art Week committees. WPA Education, Recreation, Writers', Music, and Library Projects in the states were advised how they could coordinate their functions with the Art Program for Art Week.

Nov. 15 — Inventory reports submitted to Washington indicated that Art Week would be observed in all forty-eight states and Hawaii and that 6000 prominent persons were giving their active support to programs in 500 communities.

Nov. 24 — The Chicago University Round Table broadcast over NBC (red network) from New York City a discussion on the need for supporting American Art. This was followed by local radio station announcements of the opening of their sales exhibits on the day following.

Nov. 25 — The 1600 exhibitions of Art Week are officially opened by a broadcast from Washington, D. C. over NBC (blue network).

Dec. 1 — The President acknowledged the success of Art Week and recommended that it become an annual event under the joint sponsorship of the Federal Government and the nation's art interests.

THE WHITE HOUSE
WASHINGTON

September 5, 1940

My dear Mr. Taylor:

In company with many others of my fellow countrymen I have been gratified to observe the rapidly developing interest in American art in recent years, a development in which the Government art programs have played an important part.

Yet in spite of an ever increasing interest in art in our country, the majority of our artists and skilled craftsmen are still engaged in what must be called a marginal occupation. It is evident that we must find ways of translating our interest in American creative expression into active popular support expressed in terms of purchase.

A first step in this direction might be taken in an Art Week, which would bring the situation forcibly to the attention of the American people. I feel that a program of this kind planned and initialed by interested leaders in the arts and conducted with the cooperation of Federal, State, and Municipal agencies is important at this time.

In view of your distinguished leadership in the Art world and your interest in American art, I have great pleasure in inviting you to serve as Chairman of a National Council for an Art Week to be observed throughout the country from November twenty-fifth to December first next, and to name the members of this Council.

Joining in the request for the observance of an Art Week are:

Colonel F. C. Harrington, Commissioner, Work Projects Administration.
Mr. James W. Young, Director of the Bureau of Foreign and Domestic Commerce, Department of Commerce and Chairman of the President's Committee on Arts and Crafts.
Mr. Aubrey Williams, Administrator, National Youth Administration.
Mr. M. L. Wilson, Director of Extension Service, U. S. Department of Agriculture.
Mr. Rene d'Harnoncourt, General Manager of the Indian Arts and Crafts Board, Department of the Interior.

Very sincerely yours,

Franklin D. Roosevelt

Mr. Francis Henry Taylor,
Director,
Metropolitan Museum of Art,
New York, N. Y.

THE METROPOLITAN MUSEUM OF ART

NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

September 10, 1940.

The Honorable, The President of the United States,
Franklin D. Roosevelt, Esq.,
Washington, D. C.

My dear Mr. President:

I am deeply honored to accept your invitation to serve as Chairman of a National Council for Art Week to be observed throughout the United States from November twenty-fifth to December first next. I enclose a list of persons to whom I have sent a copy of your letter, inviting them to serve with me. It is our understanding that the duties of this Council are purely advisory and honorary, and that the responsibility for organizing and conducting the various observances will rest on the extremely capable shoulders of Mr. Holger Cahill, Director of the Art Projects of the Works Projects Administration and his deputies in the several cities. They will in turn collaborate with the local Committees.

The need for such a step as you have taken will be apparent to everyone who has at heart the best interests of the American artist. While the Government has met so splendidly the emergancy of the past few years through the various Federal Art Projects, such subvention will not take the place in the long run of the normal market to which every creative artist and craftsmen is entitled. For without a market the artist cannot exist as a normal productive member of society.

I believe, Mr. President, that the Art Week which you propose, and which will reach the entire nation, will accomplish a two-fold purpose, for not only will it bring to the attention of the American public the fact that original works of art are within the range of the most modest pocketbook, but it will also restore to the artist the dignity of offering his creative wares in free competition with the products of his fellow men.

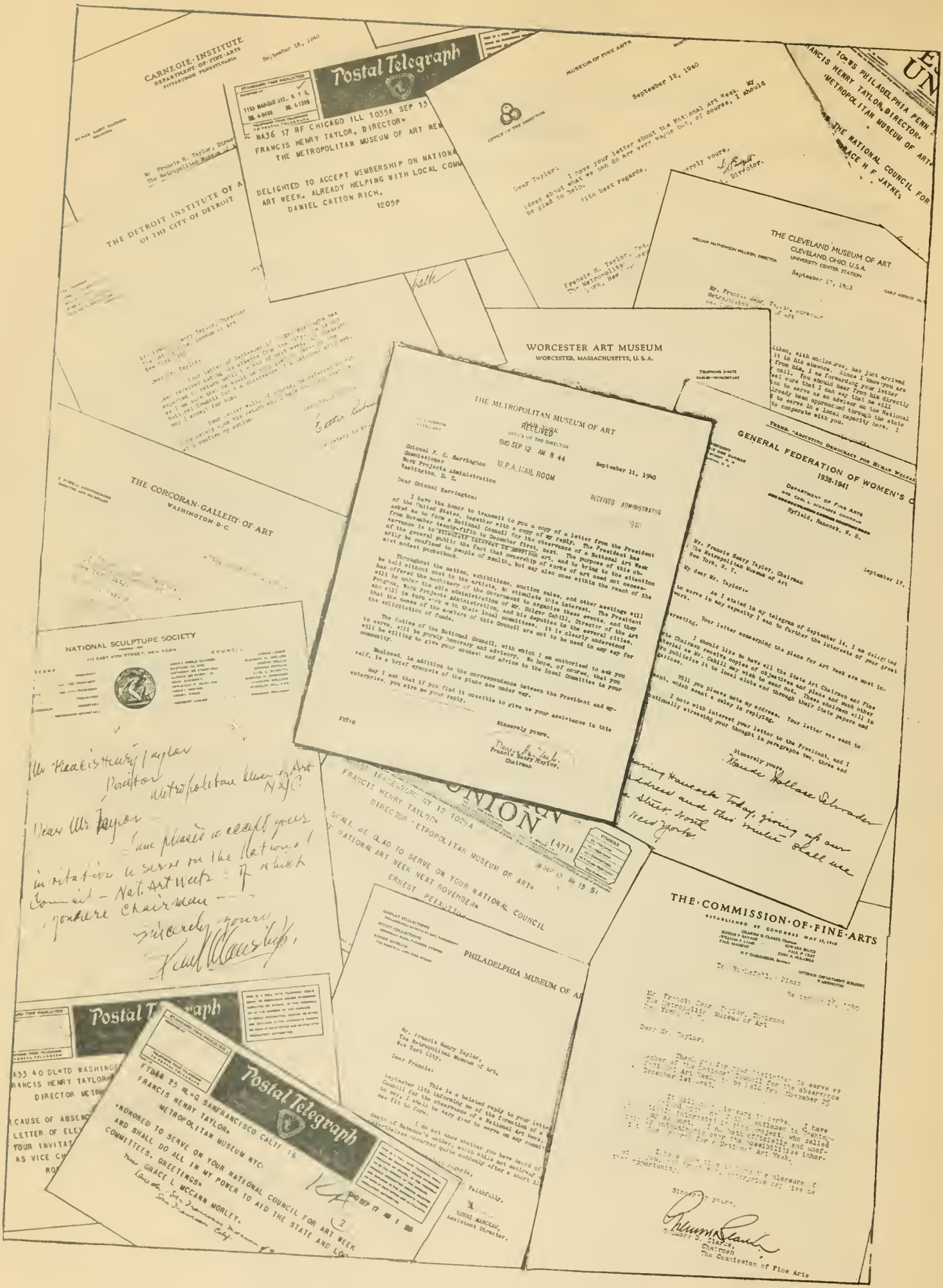
Those persons who, like myself, have had the privilege of being intimately associated with the Government Art Projects since their inception in 1933, realize only too well the economic barriers which have been so discouraging to creative effort in this country. We believe that the emergancy is not yet past, and may even remain with us for many years to come. While we appreciate the immense good that is being accomplish and must continue to be accomplished by the Art Agencies of the Government, no solid patronage for art can be established until the people at large accept works of art on the same basis as ordinary commodities.

May I thank you on behalf of the artists and craftsmen of this country for your thoughtful consideration of their problems in these busy times.

Sincerely yours,

FHT:M

Francis Henry Taylor.


CARNEGIE·INSTITUTE
DEPARTMENT·OF·FINE·ARTS
PITTSBURGH PENNSYLVANIA
Postal Telegraph
NA36 17 RF CHICAGO ILL 1035A SEP 13
FRANCIS HENRY TAYLOR, DIRECTOR
THE METROPOLITAN MUSEUM OF ART NEW
DELIGHTED TO ACCEPT MEMBERSHIP ON NATIONA
ART WEEK. ALREADY HELPING WITH LOCAL COMM
DANIEL CATTON RICH.
1205P
MUSEUM OF FINE ARTS
September 12, 1940
Dear Taylor:
I have your letter about the National Art Week. My
ideas about what we can do are very vague but, of course, I should
be glad to help.
With best regards,
Sincerely yours,
Director.
THE DETROIT INSTITUTE OF A
OF THE CITY OF DETROIT
THE CLEVELAND MUSEUM OF ART
CLEVELAND, OHIO, U.S.A.
UNIVERSITY CIRCLE STATION
September 17, 1940
WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U. S. A.
THE METROPOLITAN MUSEUM OF ART
NEW YORK
OFFICE OF THE DIRECTOR
RECEIVED
1940 SEP 12 AM 8 44
W.P.A. MAIL ROOM
September 11, 1940
Colonel F. C. Harrington
Commissioner
Work Projects Administration
Washington, D. C.
RECEIVED ADMINISTRATOR
1940
Dear Colonel Harrington:
I have the honor to transmit to you a copy of a letter from the President
of the United States, together with a copy of my reply. The President has
asked me to form a National Council for the observance of a National Art Week
from November twenty-fifth to December first, next. The purpose of this ob-
servance is to stimulate interest in American art, and to bring to the attention
of the general public the fact that ownership of works of art need not necessar-
ily be confined to people of wealth, but may also come within the reach of the
most modest pocketbook.
Throughout the nation, exhibitions, auction sales, and other meetings will
be held without cost to the artists, to stimulate this interest. The President
has offered the aid of the Government to organize these events. The President
will be under the auspices of the Government to organize these events. The President
Program, Work Projects Administration, and his deputies in the several cities.
who will in turn work with their local committees. It is clearly understood
that the names of the members of this Council are not to be used in any way for
the solicitation of funds.
The duties of the National Council, with which I am authorized to ask you
to serve, will be purely honorary and advisory. We hope, of course, that you
will be willing to give your counsel and advice to the local Committee in your
community.
Enclosed, in addition to the correspondence between the President and my-
self, is a brief synopsis of the plans now under way.
MAY I ask that if you find it possible to give us your assistance in this
enterprise, you give me your reply.
Sincerely yours,
Francis Henry Taylor,
Chairman
FHT:H
GENERAL FEDERATION OF WOMEN'S C
1938-1941
DEPARTMENT OF FINE ARTS
Mrs. Carl L. Schniewind, Chairman
Mrs. Edward Bruce, Honorary Chairman
Ryfield, Hancock, N. H.
Mr. Francis Henry Taylor, Chairman
The Metropolitan Museum of Art
New York, N. Y.
September 17,
My dear Mr. Taylor:
As I stated in my telegram of September 14, I am delighted
to serve in any capacity I can to further the interests of your great
work.
Your letter concerning the plans for Art Week are most in-
teresting.
I should like to have all the State Art Chairmen and Fine
Arts Chairmen receive copies of objectives and plans and such other
material as Mr. Cahill may wish to send out. These chairmen will in
turn publicize it to local clubs and through their state papers and
galleries.
Will you please note my address. Your letter was sent to
Ryfield, which meant a delay in replying.
I note with interest your letter to the President, and I
particularly appreciate your emphatically stressing your thought in paragraphs two, three and
Sincerely yours,
Mrs. Wallace Schrader
THE NATIONAL SCULPTURE SOCIETY
115 EAST 40TH STREET, NEW YORK
Mr Francis Henry Taylor
Director
Metropolitan Museum of Art
N.Y.C.
Dear Mr Taylor
I am pleased to accept your
invitation to serve on the National
Council - Nat. Art Week -
of which
you are Chairman -
Sincerely yours,
Karl Mattern Jr.
THE·CORCORAN·GALLERY·OF·ART
WASHINGTON·D·C
UNION
FRANCIS HENRY TAYLOR
DIRECTOR · METROPOLITAN MUSEUM OF ART
NEW YORK NY 12 105A
SEP 17 AM 10 51
SIMIL DE GLAD TO SERVE ON YOUR NATIONAL COUNCIL
NATIONAL ART WEEK NEXT NOVEMBER
ERNEST PEIXOTTO
PHILADELPHIA MUSEUM OF AR
Mr. Francis Henry Taylor,
The Metropolitan Museum of Art,
New York City.
Dear Francis:
This is a belated reply to your lette
September 11th informing me of the formation of a
Council for the observance of a National Art Week.
to say, I shall be very glad to serve on any commit
see fit to form.
I do not know whether you have heard of
death of Belmonte's mother, which while not entirely
nevertheless occurred quite suddenly after a short il
Kind regards.
Faithfully,
EUGENE MARCELLUS
Assistant Director.
THE·COMMISSION·OF·FINE·ARTS
ESTABLISHED BY CONGRESS MAY 17, 1910
WASHINGTON
Postal Telegraph
FY044 25 NL=G SANFRANCISCO CALIF 16
FRANCIS HENRY TAYLOR=
METROPOLITAN MUSEUM NYC=
=HONORED TO SERVE ON YOUR NATIONAL COUNCIL FOR ART WEEK
AND SHALL DO ALL IN MY POWER TO AID THE STATE AND LO
COMMITTEES. GREETINGS=
GRACE L MCCANN MORLEY.
Postal Telegraph
A33 40 DL=TD WASHINGT
FRANCIS HENRY TAYLOR=
DIRECTOR METR
BECAUSE OF ABSENC
LETTER OF ELE
YOUR INVITAT
AS VICE CH
RO

NATIONAL COUNCIL FOR ART WEEK

STATE CHAIRMEN DESIGNATED BY *

HONORARY CHAIRMAN
Mrs. Franklin D. Roosevelt

HONORARY CHAIRMAN
NEW YORK CITY COUNCIL
Mayor Fiorello H. LaGuardia

CHAIRMAN
Francis Henry Taylor, Director
The Metropolitan Museum of Art

SECRETARY
Thomas C. Parker, Director
American Federation of Arts, Washington

VICE-CHAIRMEN
Hon. Robert Woods Bliss, President
American Federation of Arts, Washington

Mrs. Gertrude Vanderbilt Whitney
President, The Whitney Museum of American Art, New York

F. Ballard Williams, President
American Artists Professional League
New York

Hobart Nichols, President
The National Academy, New York

Daniel Catton Rich, Director
Art Institute of Chicago

Dr. Grace McCann Morley, Director
San Francisco Museum of Art

Paul Manship, President
National Sculpture Society, New York

Ernest C. Peixotto, Associate
New York Municipal Art Commission

ALABAMA
*Kelly Fitzpatrick, President, Alabama Art League, Wetumpka

ARIZONA
*Walter R. Bimson, President
Valley National Bank, Phoenix

ARKANSAS
Mrs. W. G. Dinning
State Chairman, Department of Fine Arts
General Federation of Women's Clubs, Helena

CALIFORNIA
*Dr. Walter Heil, Director
M. H. deYoung Memorial Museum
San Francisco
Chairman for Northern California

*Mrs. Rudolph Liebig
649 Stone Canyon Road, Bel-Air
Chairman for Southern California

Thomas Carr Howe, Jr., Director
California Palace of the Legion of Honor
San Francisco

Mrs. Dorothy Wright Liebes, Director
Decorative Arts Exhibition
Golden Gate Exposition, 1939, San Francisco

E. C. Maxwell, Director
Foundation of Western Art, Los Angeles

Reginald Poland, Director
Fine Arts Gallery of San Diego

Walter Wanger, President
American Academy of Motion Picture
Arts and Sciences, Hollywood

COLORADO
*Mrs. James V. Rush
805 Kalamath Street, Denver

Paul Parker, General Director
Colorado Springs Fine Arts Center

CONNECTICUT
*Sanford D. B. Low, President
Connecticut Association of Artists
New Britain

Theodore Sizer, Director
Yale Gallery of Fine Arts, New Haven

Winslow Ames, Director
Lyman Allyn Museum, New London

A. E. Austin, Jr., Director
Wadsworth Atheneum, Hartford

Everett V. Meeks, Dean
Yale School of Fine Arts, New Haven

DELAWARE
*I. B. Finkelstein, Chairman
Delaware Festival of Arts, Wilmington

DISTRICT OF COLUMBIA
Mrs. Henry Morgenthau, Jr., Washington
Honorary Chairman

*Edward B. Rowan, Section of Fine Arts
Public Buildings Administration, Washington

Miss Lura Beam, Associate in Arts
American Association of University Women
Washington

Edward Bruce, Chief, Section of Fine Arts
Public Buildings Administration, Washington

Holger Cahill, Director, Art Program
Work Project Administration, Washington

Laurence Vail Coleman, Director
American Association of Museums
Washington

David E. Finley, Director
National Gallery of Art, Washington

René d'Harnoncourt, General Manager
The Indian Arts and Crafts Board
U. S. Department of the Interior, Washington

Leicester B. Holland, Chairman
Art Division, Library of Congress, Washington

Mrs. Florence S. Kerr, Assistant Commissioner
Work Projects Administration, Washington

Dr Alain Leroy Locke
Department of Philosophy
Howard University, Washington

Archibald MacLeish, Librarian of Congress
Washington

C. Powell Minnegerode, Director
Corcoran Gallery of Art, Washington

Ruel P. Tolman, Curator of Graphic Arts
U. S. National Museum, Washington

Forbes Watson, Section of Fine Arts
Public Buildings Administration, Washington

M. L. Wilson, Director of Extension Service
U. S. Department of Agriculture, Washington

Aubrey Williams, Administrator
National Youth Administration, Washington

James W. Young, Director
Bureau of Foreign and Domestic Commerce
U. S. Department of Commerce, Washington

FLORIDA
*Mrs. Beatrice Beyer Williams, Director
Art Department
Florida State College for Women, Tallahassee

GEORGIA
*Julian H. Harris
Georgia Institute of Technology, Atlanta

Lamar Dodd, Head of Department of Art
University of Georgia, Athens

HAWAII
*Archie Eriksson, President
Association of Honolulu Artists, Honolulu

IDAHO
*Mrs. Edna L. Carpenter
Garden Avenue—Route 6, Boise

ILLINOIS
*Dr. Thorne Deuel, Chief
Illinois State Museum, Springfield
Chairman for the State of Illinois outside Chicago

*Miss Helen Ware
7500 Augusta Boulevard, Riverforest
Chairman for Metropolitan Chicago

Dudley Crafts Watson
Membership Lecturer
Art Institute of Chicago

INDIANA
*Harry Engel
Indiana University, Bloomington

Wilbur D. Peat, Director
John Herron Art Institute, Indianapolis

IOWA
*Carl Weeks
200 Tonawanda Drive, Des Moines

Mrs. Louis Anderson, *Vice-Chairman*
Professional Artists' League
824 N. 15th Street, Fort Dodge

Earl E. Harper, Director
School of Fine Arts
University of Iowa, Iowa City

KANSAS
*R. M. Owthwaite
Morrell Packing Company, Topeka

KENTUCKY
*Mrs. Castner Browder, Jr., President
Louisville Art Association

LOUISIANA
*Miss Angela Gregory
630 Pine Street, New Orleans

Robert Durant Field, Director
School of Art, Newcomb College
Tulane University, New Orleans

MAINE
*Alexander Bower, A. N. A., Director
Sweat Memorial Art Museum, Portland

MARYLAND
*C. Morgan Marshall, President
Maryland Institute, Baltimore

Mrs. Harold Whrenn, *Vice-Chairman*
1 West Mt. Vernon Place, Baltimore

MASSACHUSETTS
*Charles H. Sawyer, Director
Worcester Art Museum

Mrs. Carl L. Schrader, Chairman
Department of Fine Arts, General Federation
of Women's Clubs, Belmont

Joseph Hudnut, Dean, Faculty of Design
Harvard University, Cambridge

Edward W. Forbes, Director
Fogg Art Museum
Harvard University, Cambridge

Paul J. Sachs, Chairman
Fine Arts Department
Harvard University, Cambridge

G. Harold Edgell, Director
Museum of Fine Arts, Boston

Charles C. Cunningham
Assistant Curator of Painting
Museum of Fine Arts, Boston

James S. Plaut, Director
Institute of Modern Art, Boston

MICHIGAN
*John Morse, Curator of Education
Detroit Institute of Arts

Clyde H. Burroughs, Secretary
Detroit Institute of Arts

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*Mrs. Ruth Lawrence, Director
The University Gallery
University of Minnesota, Minneapolis

Russell A. Plimpton, Director
Minneapolis Institute of Arts

MISSISSIPPI
*Mrs. Guy C. Verner
729 Fairview Street, Jackson

MISSOURI
*Louis LaBeaume, President
City Art Museum, St. Louis

Charles Nagel, Jr., St. Louis

Paul J. Gardner, Director
William Rockhill Nelson Gallery of Art
Kansas City

MONTANA
*Branson G. Stevenson, President
Great Falls Art Center Association

NEBRASKA
*Dwight Kirsch, Chairman
Department of Art
University of Nebraska, Lincoln

NEVADA
*Dr. William B. Johnston
631 California Avenue, Reno

NEW HAMPSHIRE
*Mrs. William Moore, State Chairman
Department of Fine Arts
General Federation of Women's Clubs
Peterborough

Artemas Packard, Department of Fine Arts
Dartmouth College, Hanover

NEW JERSEY
*Arthur Egner, President
Newark Museum

Dr. Edward Hodnett, Dean
College of Arts and Sciences, University of Newark

NEW MEXICO
*Clyde Gartner, Director
Arsuna School of Art, Santa Fé

Raymond Johnson, *Vice-Chairman*
Santa Fé

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Honorary Chairman for New York State

*Dr Dixon Ryan Fox, President
Union College, Schenectady

Mrs. Juliana Force, Director
The Whitney Museum of American Art
New York
Vice-Chairman, New York State Council

Alfred H. Barr, Jr., Director
Museum of Modern Art, New York
Chairman, New York City Council

Laurance P. Roberts, Director
Brooklyn Museum
Vice-Chairman, New York City Council
Hardinge Scholle, Director
Museum of the City of New York
Vice-Chairman, New York City Council

Mrs. Audrey McMahon, Director
New York City WPA Art Project
110 King Street
Executive Secretary, New York City Council

John Taylor Arms, President
Society of American Etchers, New York

George Biddle
Croton-on-Hudson

Melbert C. Cary, Jr., President
American Institute of Graphic Arts
New York

Gilmore D. Clarke, Chairman
National Commission of Fine Arts
New York

Allen H. Eaton
Russell Sage Foundation, New York

Miss Helen Findlay, Art Chairman
Association of Junior Leagues of America
New York

John Davis Hatch, Jr., Director
Albany Institute of History and Art

D. Adelbert Hoerger, President
Society of Designer Craftsmen, New York

Henry W. Kent, Secretary
The Metropolitan Museum of Art
Honorary President, American Institute of
Graphic Arts, New York

Henry Allen Moe, Secretary
John Simon Guggenheim Memorial
Foundation, New York

Miss Anna W. Olmstead, Director
Syracuse Museum of Fine Arts

Gordon Washburn, Director
Albright Art Gallery, Buffalo

Clark Wissler, President
American Association of Museums
American Museum of Natural History
New York

NORTH CAROLINA
*Dr. B. W. Wells
North Carolina State College of Agriculture
Raleigh

NORTH DAKOTA
*Clell Gannon
912 Mandan Street, Bismarck

OHIO
*William M. Milliken, Director
Cleveland Museum of Art

Blake-More Godwin, Director
Toledo Museum of Art

Walter H. Siple, Director
Cincinnati Museum

OKLAHOMA
*Mrs. N. Bert Smith
325 N. W. 17th Street, Oklahoma City

OREGON
*Mrs. Charles W. Ilgner, President
Arts and Crafts Society, Portland

Robert Tyler Davis, Director
Portland Museum of Art

PENNSYLVANIA
*Fiske Kimball, Director
Philadelphia Museum of Art

Horace H. F. Jayne, Director
University Museum, Philadelphia

Henri Marceau, Director
Fairmount Park Art Association, Philadelphia

Homer Saint-Gaudens, Director
Department of Fine Arts
Carnegie Institute, Pittsburgh

RHODE ISLAND
*Mrs. Wesley Noble
Director, Community Art Project
Brown University, Providence

Royal B. Farnum
Executive Vice-President
Rhode Island School of Design, Providence

SOUTH CAROLINA
*Robert N. S. Whitelaw, Director
Carolina Art Association, Charleston

SOUTH DAKOTA
*Dr. Augusta Maguire Wider, Mitchell

TENNESSEE
*Edwin Keeble
Nashville Community Playhouse

TEXAS
*Mrs. Greenleaf Fisk
1634 Butternut Street, Abilene

Ward Lockwood, Director
College of Fine Arts
University of Texas, Austin

James Chillman, Jr., Director
Museum of Fine Arts of Houston

Richard Foster Howard, Director
Dallas Museum of Fine Arts

UTAH
*Ranch S. Kimball
204 Canyon Road, Salt Lake City

VIRGINIA
*Mrs. Gari Melchers, Falmouth

Thomas C. Colt, Jr., Director
Virginia Museum of Fine Arts, Richmond

Miss Meta Glass, Honorary President
Sweetbriar College, Sweetbriar

VERMONT
*Mrs. Dorothy Canfield Fisher, Arlington

Mrs. Norman Johnson, *Co-Chairman*
Rutland

Joseph Winterbotham, Chairman
Robert Hoe Fleming Museum, Burlington

WASHINGTON
*Mrs. Halley Savery, Curator
Henry Gallery
University of Washington, Seattle

Richard E. Fuller, Director
Seattle Art Museum

WEST VIRGINIA
*Mrs. H. B. Scott
Oglebay Institute, Wheeling

WISCONSIN
*Harry Bogner, President
Milwaukee Art Museum

Mrs. Adolph C. Bolz, *Co-Chairman*
President, Art Federation, Madison

WYOMING
*John W. Smith, Director, Art Department
University of Wyoming, Laramie

OBJECTIVES *

Our country today is turning toward the arts as at no other time in the history of the Republic. A great tide of popular interest in American art has been rising during the past few years. There are strong currents toward an art of native character and native meaning which shall express with clarity and power the interests, the ideals, and the experience of the American people. It is a significant fact that our people in these times of world emergency are turning more and more to their own cultural resources.

During the past decade American art has been democratized, popularized, and made familiar to the average American in the same way that American sports, American skyscraper architecture, and American literature are familiar to him. Popular magazines, reaching millions of persons every week, feature reproductions of works of art in color. In 1939, 250 books devoted to the arts were published and many of these made their way into the best-seller class. Radio series dealing with art appreciation are more and more becoming a standard feature of American broadcasting.

Popular participation in art activity is enormous. Art museum attendance runs into twenty millions a year. Nearly two million persons saw the art exhibitions at the two World's Fairs last year. This year the attendance at the American art exhibition at the New York World's Fair has been extraordinary, running as high as 24,000 in a single day. A week of open house held in May of this year by the sponsors of WPA professional and service projects brought a total of 380,612 visitors to art and craft projects. The average monthly attendance at the 82 community art centers of the WPA Art Program is 305,000, an annual total of 3,660,000. The 500,000 weekly average of persons participating in arts and crafts activities in the WPA Playground and Recreation Program, the 15,000 young people enrolled in various types of arts and crafts activities in NYA, the thousands of members of Home Demonstration and 4-H Clubs under the Extension Service of the U. S. Department of Agriculture taking advantage of art educational opportunities, are indications of the many millions of persons participating in the arts in all regions of this country-in schools, colleges, museums, libraries, churches, clubs, and other social groups.

Under the Government art programs 995 murals, and 231 sculptures have been undertaken in post offices and other Federal buildings in 1,019 cities by the Section of Fine Arts; in addition, 1,550 murals, 4,200 sculptures, 52,000 paintings, 94,000 fine prints, and many thousands of crafts objects have been allocated to public institutions in every part of the country by the WPA Art Program.

These figures indicate that in the past few years the American art audience has grown to include nearly a third of our population. And yet very few of our artists, craftsmen, and designers are able to support themselves by the sale of their work, and very few dealers in art are able to show a profit at the end of the year. In spite of the fact that the interest in American art is greater than ever before, the American artists, craftsmen, and designers are still engaged in a marginal occupation. A broad foundation for a potential public art market has been laid during the past few years. But so far no coordinated effort has been made on a national scale to put into motion the forces that will bring the work of our artists and craftsmen directly to the American home, the church, the business office, and the club, thus opening up broad potentialities of the American art market.

Patronage, both public and private, is necessary if American art is to continue its present remarkable development. Art forms continue in a healthy state only as long as society supplies them with the necessary circulation. The arts, if they are to develop freely, must move through the main arteries of our contemporary life.

We are in a period of transition as far as art patronage is concerned. We are turning from a system of art patronage supported by a few art collectors to one which has the possibility of enlisting the active support of the whole American people-the thirty million American homes which are potential consumers of American art. Such a program cannot be consumated overnight, nor even in a period of years. It is a long-term process. But a beginning can be made. The present opportunity for making a coordinated effort to bring works of American art into every American home should not be allowed to pass.

In a belief that American art is one of the daily needs of the American people, and that works of art may be sold at prices which the average American home can afford, an organization has been set up to carry out a program which during the week of November 25-December 1 will bring American art to the attention of every potential art consumer in America.

PLANS

DATE.-Art week is to be celebrated throughout the United States November 25-December 1, 1940.

PURPOSE.-A coordinated effort on a national scale to put into motion community forces that will bring the work of American artists and craftsmen into the American home, the business office, the church, the club, the social group.

METHOD.-A Nation-wide program of local sales-exhibitions and demonstrations to be organized and conducted with the cooperation of all individuals, groups, organizations, and agencied, public and private, interested in the arts.

DURATION.-All exhibitions and sales displays to open simultaneously on Monday, November 25, at an appointed hour. The period of national promotion to continue for 1 week. Local sales-exhibitions to run for usual exhibition periods lasting from 2 to 6 weeks.

POLICY.-Exhibitions and sales will be the responsibility of the community committees. Existing resources and facilities of the art programs carried on in the several Government agencies will serve to coordinate the various elements of the program.

It should be clear that the exhibitions are to be conducted not for profit or for the benefit of charitable enterprises, but solely for the purpose of providing sales outlets for American art through bringing it to the attention of the American consumer.

All artists, designers, and craftsmen living and working in America are eligible to submit work for sale. (This excludes all work produced under Government art programs and which is public property.)

Dealers and other representatives of artists, designers, and craftsmen may submit work.

Work in all recognized media in the field of the fine arts and crafts may be included.

Sales-exhibitions will be selected and approved by Exhibition Committees to be appointed by local Art Week Committees in line with policies of national committees.

EXHIBITIONS.-Emphasis of the program will center upon the local sales-exhibitions in all parts of the country.

The character and location of these sales-exhibitions will vary according to the local situation. Exhibitions may be held in established galleries, museums, schools, libraries, department stores, dealers' galleries, community centers, settlement houses, and in appropriate outdoor places or other locations readily accessible to the largest number of people and offering the best sales possibilities.

PRICES.-Exhibitors should be encouraged to price their work as moderately as possible and to submit work that can be priced within the means of the average consumer, in order to reach groups not heretofore included in the art-purchasing public.

ORGANIZATION.-The basic organization will consist of the National Art Week Council with a chairman, State committees, and local committees. Specific suggestions for carrying on each phase of the program will be made available by the National Council.

NATIONAL PROMOTION.-Under the leadership of the National Council for Art Week, a Nation-wide program of promotion will be inaugurated. Suggestions will be made also to State and local committees on plans and methods for general promotion through local channels.

ART WEEK

A NATION-WIDE ART FAIR OF

"AMERICAN ART FOR EVERY AMERICAN HOME"

* Reprinted from Art Week Service-Help Bulletin Number 1. October 10, 1940.

SUMMARY OF ORGANIZATION PROGRAM AND ACCOMPLISHMENTS

National Art Week which was celebrated throughout the country November 24-December 1, 1940, realized $100,018.45 in sales and brought nearly five million visitors to 1,600 exhibits of the work of American artists and craftsmen in five hundred communities. The total sales reported represent only cash sales consumated during the week. They do not represent sales involving time payments, commissions, or orders to be filled after December 1, 1940. It is estimated that time sales, commissions, and reorders directly resulting from Art Week account for another $30,000.

The entire program of the Week was organized and staged in a period of ten weeks. The following summary will indicate the scope of the undertaking.

NATIONAL COUNCIL

The roster of the National Council was completed by the end of September 1940. With Mrs. Eleanor Roosevelt serving as Honorary Chairman, and Francis Henry Taylor as Chairman, the Council counted a membership of 147 persons prominent in the arts, in business, and in civic affairs, including 40 leading museum directors, 10 heads of Government agencies conducting Art Programs, representatives of 25 national organizations fostering the arts, and the 53 chairmen of state and metropolitan Art Week committees. The functions of the national organization were primarily of an advisory nature. State committees undertook the active planning, organization and promotion on state levels, and the local committees assumed direct responsibility for the exhibitions and sales.

STATE AND LOCAL COMMITTEES

State Committees were set up in all 48 states, in Hawaii, and in the District of Columbia. Two committees were active in California, one each for the northern and southern areas of the State. Separate organizations were also set up for the metropolitan areas of Chicago and New York City, thus making a total of 53 State Committees.

The structure of the national organization was completed during the month of October. By the end of that period local resources had been surveyed, and plans and strategies mapped by the various committees. The committees embraced a varied membership of some 6,000 persons including business men, newspaper editors, publishers, civic and religious leaders, educators, museum directors, artists, craftsmen, and other persons prominent in the arts and in community affairs. Governors, mayors, and other officers of state, municipal and federal agencies served both in honorary and active capacities.

COOPERATION OF NATIONAL ORGANIZATIONS

The membership represented 208 organizations and agencies which took an active part. These included local chapters of such national organizations as the General Federation of Women's Clubs, the Junior League, the Boy Scouts, the Girl Scouts of America, the American Association of University Women, the American Federation of Arts, Parent-Teachers Associations, college and university groups, Chambers of Commerce, and civic and service clubs which cooperated with the committees in every phase of their work.

Joint observance of Art Work was arranged with American Art Week, an annual

program of the American Artists Professional League, which was scheduled during the week of November 1 - 7. In a number of states the entire month of November was set aside for the arts, beginning with the American Art Week and culminating with the Week of sales exhibitions.

The excellent support of the American Federation of Arts, and Mr. Thomas C. Parker, its director, and Executive Secretary of the National Council for Art Week, merits special recognition.

SUPPORT OF PRIVATE CONCERNS

Effective cooperation was given local committees by over 4,000 commercial concerns. Department stores, clothing and furniture stores, and various specialty shops gave exhibition space on their sales floors; exhibited posters, works of art and craft articles in their display windows; and featured the Art Week program in their newspaper advertising. Art dealers, galleries, gift shops and craft outlets joined in the program with special displays and sales.

PARTICIPATION OF ARTISTS, MUSEUMS, AND ART ORGANIZATIONS

Over 781 museums, art schools, and professional art and craft organizations performed valuable service in reaching and notifying artists and craftsmen, in lending exhibition space, in organizing speaker's bureaus, and in other types of organizational and promotional work.

Artists and craftsmen not only exhibited their work but also gave their wholehearted cooperation in all activities connected with the staging of the exhibitions. Art and craft demonstrations proved to be the drawing cards of exhibitions wherever these were featured. In a number of communities artists and craftsmen opened their studios and workshops to the public and kept open-house during the entire week. Many nationally known artists made valuable contributions by enlisting public support through the press and the radio. In spite of the short notice, over 128,000 items by some 32,000 exhibitors, were selected for exhibition. The level of exhibitions was generally reported as being of professional quality.

COOPERATION OF FEDERAL AGENCIES

Initiative for Art Week was undertaken by the President who brought together the heads of Federal agencies with active programs in the arts to join him in sponsoring this enterprise. These officers formed a committee of Federal agencies, under the chairmanship of Mrs. Florence Kerr, Assistant Commissioner of the Work Projects Administration, to represent the Government in the national Art Week organization. The following summary lists the agencies assisting and some of the major services rendered by each:

BUREAU OF FOREIGN AND DOMESTIC COMMERCE, Department of Commerce, Mr. James W. Young, Director, assisted in general promotional work.

EXTENSION SERVICE, Department of Agriculture, Mr. M. L. Wilson, Director, played an active part in bringing the rural arts into active participation and in stimulating interest in sales exhibitions in rural communities. Informational material was transmitted from the Washington office to the various state branches of the Extension Service. State Extension Service officers cooperated with state Art Week Committees and rendered valuable services in developing programs in rural areas and in bringing the work of rural craftsmen and crafts groups into the Art Week exhibitions.

INDIAN ARTS AND CRAFTS BOARD, Department of the Interior, Mr. Rene d'Harnoncourt, General Manager, cooperated in furnishing exhibition material.

NATIONAL YOUTH ADMINISTRATION, Mr. Aubrey Williams, Administrator, rendered a variety of services to Art Week Committees. These included preparation of bulletins and catalogs, assembling and mounting exhibitions and clerical services. Facilities of Youth Centers were made available for exhibitions; and participation of young artists and craftsmen in Art Week exhibitions was encouraged. Special mention has been made by a number of State Chairmen of the excellent assistance extended by the National Youth Administration.

SECTION OF FINE ARTS, Federal Works Agency, Mr. Edward N. Bruce, Chief, featured a special water color competition for decoration of the U. S. Marine Hospital at Carville, Louisiana. Over 10,000 water colors were sent to the Section by artists from all parts of the country. Of these 300 were chosen by the jury for the hospital. Others were exhibited in the quarters of the Section and of these 105 were sold to the public at the standard price of $30 each. The Section of Fine Arts also helped in the coordination and direction of the District of Columbia exhibition.

CIVILIAN CONSERVATION CORPS. The members of the CCC camps gave valuable assistance in rural areas, in transportation, and in arranging exhibits.

WORK PROJECTS ADMINISTRATION, Mrs. Florence Kerr, Assistant Commissioner, was asked by the President to assume the major responsibility for the coordination and promotion on national, state, and local levels. This organization was qualified for the task through its nation-wide art and craft program and because its operations extend into every county throughout the United States. Acting upon this request for service to Art Week the WPA Art Program and other branches of the WPA Division of Community Services Program initiated the organization of state and local committees and obtained the cooperation of over 250 state and local Government agencies, as well as other community and professional organizations.

The Work Projects Administration undertook all types of service for national, state, and local committees--excepting those involving custodial responsibility or sales transactions. Services performed included: secretarial and clerical tasks, notifying artists and craftsmen, collecting 500,000 exhibition items for the local juries, cataloging and mounting the 1,600 sales exhibitions and keeping reports, docenting exhibitions, conducting demonstrations during Art Week and, after the close of the exhibitions, dismantling the shows and returning the work to the exhibitors.

A system of progress reports kept Art Week committees, and others actively interested, informed of developments. Approximately 20,000 releases, bulletins, and photographs were sent to the field.

PUBLIC INFORMATION

A program of information through channels of the press and the radio was initiated early in September. The ten-week effort resulted in a vast number of notices and editorials in newspapers in every state. A brief summary shows:

Some 1,140 newspaper clippings and 19 rotogravure and full-page Sunday specials received in Washington and another estimated 11,000 deposited in state files. Magazine coverage included features in all art publications, such as the Magazine of Art, Art News, Art Digest, and bulletins of the Metropolitan Museum, Chicago Art Institute, and other leading museums. Sunset Magazine featured Art Week editorially. Various national circulation magazines gave space to the event.

Radio coverage included hundreds of local announcements and two nation-wide hook-ups over the chains of the National Broadcasting Company. On November 24, 1940, the Round Table of the University of Chicago gave one of its discussion hours to the

subject, in which Mrs. Eleanor Roosevelt, Mr. Archibald MacLeish, and Mr. Clifton Faidman participated. On November 25, the official opening of the exhibition was broadcast from the National Exhibition at the Departmemtal Auditorium in Washington, with Mr. Francis Henry Taylor, Mrs. Florence Kerr, and Mr. Edward Rowan participating.

Metro-Goldwyn-Mayer Newsreel featured Florida Art Week models in a characteristic Miami setting.

State Art Week proclamations issued by Governors as well as Art Week endorsements issued by Mayors of many cities, proved most effective in opening state and local programs.

Speaker's bureaus were organized in many communities. Well known speakers on art subjects gave their time for lectures, talks, announcements on Art Week in schools, churches, and before various community gatherings.

A national poster was designed and donated to Art Week by the prominent New York artist and designer, Mr. Joseph Binder. This design was reproduced by the silk screen process in the states. In various communities public service companies cooperated by sending out hand bills and notices with the gas and electric bills. Milk companies distributed them with their morning deliveries. Transit companies gave space for posters in street cars and buses. Sound trucks toured the neighborhoods in a number of cities and mobile displays visited schools and factories during lunch hours.

EXHIBITIONS

Some 1,600 exhibitions were held in 500 communities. These exhibitions ranged in size from large metropolitan shows which were housed in the dignified environments of art galleries such as that in the Vanderbilt Gallery of the Fine Arts Building in New York, to small displays that could conveniently be carried in the back of a car to the Grange Hall or the school house at some remote country crossroads. Reports from the rural areas show that many of the smaller communities held their first art exhibitions during the week, and that these drew visitors from farms and outlaying districts for many miles around.

In keeping with the frank sales purpose of the Week, the displays departed in various ways from the orthodox patterns of art exhibitions. Vacant store buildings in shopping districts were often chosen in preference to other locations. WPA Art Centers, City Auditoriums, schools, libraries, city halls, and other public buildings furnished space. In several localities lacking public facilities exhibitions were held in private houses.

The National Exhibition, District of Columbia, held in the Departmental Auditorium on Constitution Avenue, was organized through the cooperation of Government agencies, particularly the Section of Fine Arts, and the District Work Projects Administration. Under the able direction of the District of Columbia Art Week Chairman, Mr. Edward B. Rowan, Assistant Chief of the Section of Fine Arts, artists and craftsmen from all regions of this country were encouraged to submit their work to form a most distinctive and popular exhibition.

TABLE OF SALES
OF ART AND CRAFT ITEMS DURING ART WEEK
November 25 - December 1, 1940

STATE	NUMBER OF ITEMS SOLD			AMOUNT		
	Art	Craft	Total	Art	Craft	Total
ALABAMA	122	146	268	$756.66	$77.44	$834.10
ARIZONA	56	3	59	503.00	33.50	536.50
ARKANSAS	13	60	73	31.00	74.15	105.15
CALIFORNIA (N)	355	48	403	1,636.60	352.30	1,988.90
CALIFORNIA (S)	202	81	283	7,491.48	281.42	7,772.90
COLORADO	37	30	67	299.35	53.20	352.55
CONNECTICUT	114	375	489	1,668.49	785.45	2,453.94
DELAWARE	66	100	166	267.95	159.10	427.05
FLORIDA	122	59	181	1,215.15	84.00	1,299.15
GEORGIA	77	92	169	934.25	91.15	1,025.40
IDAHO	43	110	153	119.65	49.40	169.05
ILLINOIS	487	393	880	4,874.35	852.63	5,726.98
IOWA	320	96	416	4,147.44	154.55	4,301.99
KANSAS	32	131	163	512.80	59.71	572.51
KENTUCKY	58	73	131	593.00	53.00	646.00
LOUISIANA	67	40	107	1,291.55	637.25	1,928.80
MAINE	3	135	138	104.00	105.90	209.90
MARYLAND	27	1	28	723.00	5.00	728.00
MASSACHUSETTS	30	205	235	462.50	304.15	766.65
MICHIGAN	91	1,697	1,788	2,100.50	1,979.20	4,079.70
MINNESOTA	67	1,007	1,074	1,889.60	1,811.23	3,700.83
MISSISSIPPI	187	22	209	321.20	18.80	340.00
MISSOURI	94	357	451	2,095.00	880.80	2,975.80
MONTANA	34	13	47	425.50	64.00	489.50
NEBRASKA	211	0	211	278.80	0	278.80
NEVADA	46	60	106	195.25	84.25	279.50
NEW HAMPSHIRE	5	0	5	136.00	0	136.00
NEW JERSEY	95	27	122	2,308.25	185.50	2,493.75
NEW MEXICO	580	80	660	289.98	180.65	470.63
NORTH CAROLINA	43	23	66	331.50	33.55	365.05
NORTH DAKOTA	37	175	212	62.45	214.20	276.65
OHIO	101	233	334	2,145,10	722.65	2,867.75
OKLAHOMA	70	308	378	660.90	201.50	862.40
OREGON	226	485	711	501.65	656.12	1,157.77
PENNSYLVANIA	113	89	202	1,718.00	575.50	2,293.50
RHODE ISLAND	2	3	5	4.00	1.20	5.20
SOUTH DAKOTA	47	279	326	188.70	255.20	442.90
UTAH	37	0	37	1,244.00	0	1,244.00
VERMONT	34	170	204	147.68	158.44	306.12
VIRGINIA	85	145	230	600.50	245.80	846.30
WASHINGTON	75	86	161	881.75	148.80	1,030.55
WEST VIRGINIA	16	324	340	279.00	260.48	539.48
WISCONSIN	98	73	171	3,611.40	166.80	3,778.20
WYOMING	22	44	66	301.00	68.00	369.00
HAWAII	6	0	6	1,395.00	0	1,395.00
Sub Totals	4,653	7,878	12,531	$51,744.93	$13,125.97	$64,870.90

				Total		
DISTRICT OF COLUMBIA*				$20,106.66		
INDIANA*			117	470.00		
NEW YORK CITY*	126	14	140	5,865.50		
NEW YORK STATE*	413	516	929	6,930.23		
SOUTH CAROLINA*				150.00		
TENNESSEE*				625.16		
TEXAS*				1,000.00		
				$35,147.55	Sub Total	$35,147.55
					Grand Total	$100,018.45

*States from which complete sales information was not available.

SALES

In a statement in the November 1940 issue of the bulletin of the Metropolitan Museum, Mr. Francis Henry Taylor places the annual sales of contemporary American art at a figure of about $500,000. In the period of a single week cash sales resulting from this initial Art Week amounted to $100,018.45. Moreover, totals as transmitted in the final Art Week reports are but a partial record of the purchases made during the week.

Special commissions of portraits and other types of art, time payment purchases, employment of artists by private concerns--are mentioned as additional results of the Art Week effort. The Pennsylvania committee has reported that in addition to cash sales 40 commissions were given artists during the Week. A supplementary statement from Florida states that 16 commissions and sales directly resulting from Art Week were received in the period immediately following. The Minnesota report places these additional purchases at an estimated one third of the recorded total.

In a number of states the demand for various types of crafts articles exceeded the supply, and visitors placed orders for future delivery. In the central exhibition of the District of Columbia program, some 250 re-orders were placed during the Week. Letters from several of the craftsmen to members of the District Committee have stated that orders inspired by this exhibition continued to come in some three months after the event.

Commercial outlets for American crafts have also reported exceptional sales volumes for the 1940 holiday period. Permanent sales galleries showing the work of local artists and craftsmen have been opened in various parts of the country. Local committees in many places have continued in operation to carry the sales campaigns forward. Thus it appears that Art Week will continue to stimulate purchases during the months to come.

OTHER GAINS TO ARTISTS AND CRAFTSMEN

The evidence of new and better recognition of the problems of the artist on the part of the communities is contained in a number of reports. The New York State Art Chairman writes: "National Art Week has brought the public and the artists together in a way that has never been achieved before." Resources of skill and talent hitherto unsuspected were brought to light in a number of sections. Many young and hitherto unknown artists and craftsmen were given their first opportunity to show their work to the public. The experience of the Idaho Committee, as reported by its chairman, is an interesting case in point: "In the absence of an organized art interest, with no active channels from artist to public, the majority of artists and craftsmen in the State were unknown. Through Art Week some 500 active local artists were discovered many of whom look forward to future sales exhibits."

The Idaho and Illinois Committees took advantage of the opportunity to compile complete directories of professional artists and craftsmen in their states. In Arkansas, the occasion enabled the artists to form a state-wide organization. A group of craftsmen in Missouri was encouraged to announce the formation of a weaving cooperative as a result of Art Week. Wyoming reports that one of the most important developments resulting from Art Week was the organization of a permanent Art Week Council to work out a long range program. A permanent art gallery was set up in Laramie by a group of Wyoming artists. In Colorado and elsewhere professional groups were united by their support of the Art Week effort.

PUBLIC RESPONSE

Attendance at the exhibitions during this one week mounted to the unprecedented total of nearly five million visitors. Attendance at exhibits ranged from 500 to 25,000, the estimated average being 3,000 visitors. Reports of record crowds

have been received from states in all sections of the country, in spite of handicaps of severe weather in the Midwest and the Southwest. The following description of the opening of Art Week in a small storm-stricken New Mexican community is from an address by Mr. R. Vernon Hunter, art supervisor in the state: "Melrose is on the plains of eastern New Mexico. The population of about five hundred people have gone into an interest in art with the same basic reality that they are accustomed to in their farming.....They are used to crop failures and crop successes. They are accustomed to blinding snowstorms and they can get out and open an Art Week celebration without electric lights, no telephone communications, trains running blind, and with damages running into thousands over this storm-stricken area. This is what the day looked like last Monday, November 25. Nevertheless, at the appointed time, the village proclaimed Art Week in effect there."

This public interest found direct expression in various tangible ways. In addition to the organization of permanent local art sales programs, various organizations were formed for community art participation. In Nebraska and Missouri, towns and cities are taking steps to initiate Community Art Centers in cooperation with the WPA Art Program. Increased demand for art exhibitions and art classes is resulting in the expansion of Community Art Center programs in a number of other states. Several states have been encouraged to undertake the planning of State Art and Craft projects. A general awakening of interest in the work of American artists and craftsmen is reported by a number of the State Chairmen. This has laid the groundwork for the development of future Art Week programs.

NEW MARKETS FOR ART

The special significance of the Art Week sales lies not in the totals which are not large, but in the fact that they represent the patronage of people of modest purse. Over 90 per cent of all purchases were of items priced at $25 or under. No craft sales were recorded above this $25 level, and perhaps not more than 10 per cent of the number of purchases in the fine arts were of work priced at $50 or over.

The best sales records were made in unexpected places. For example, the District of Columbia, which won top selling honors, had not previously earned the reputation of being the nation's capital in art sales. Nor, for that matter, had the other two ranking states, Southern California, with a gross of over $7,000, and New York State (exclusive of New York City), with its $6,900 total, ever been serious contenders for honors in this field.

Most encouraging is the evidence brought forward in the final reports that sales were not confined to a few areas but were spread with surprising regularity over the several regions of the country. A dozen or more states, both rural and industrial, ranging from Connecticut through the Midwest to the West Coast, reported consistently good returns. Others, whose cash totals fell below expectations, showed a general public interest which gave promise of future support. The very successful programs conducted in several of the Southern States, notably Louisiana and Georgia, invites the conclusion that effective popular support of the arts does not depend upon a concentration of art resources, or upon established markets, as much as it depends upon leadership and organization.

In contrast to the metropolitan art market which for nearly a century had been concentrated in the East, and which up to recent years supplied the special field of art patrons, the Art Week market was based on widely decentralized public support. It gave promise of a "home market", drawing upon local sources and catering to local needs, carrying with it the great advantage of permitting a direct exchange between artist and public. Thus the returns from the initial Art Week effort being to light the first signs of a new kind of art market. The measure of the value of the Art Week program may be sought in the opinions of those who carried the actual responsibility in the states. With but two exceptions, the State Chairmen urged that Art Week be made an annual event carried on by a permanent organization.

STATE COMMITTEE COMMENTS:

ALABAMA

"General feeling that Art Week is an excellent idea and will produce good results in the future. Artists believe they may begin to feel the effect of breaking down sales resistance next year, but the Alabama public has been afraid of this form of extravagance too long."

ARKANSAS

"Our Art Week closed yesterday and everyone declared all of our activities were very successful. We had 350 registered at the high school building in Helena where all the county schools co-operated in the exhibit. Hundreds said they hoped we would make this an annual event. I am sure it will encourage many to carry on their handicrafts. In fact a guild has been organized already. There is no question but that Arkansas is keenly aware now of the beauty and importance of American Art."

CALIFORNIA-NORTHERN

"The excellent presentation of the subject on the University of Chicago Round Table broadcast was a magnificent opening and gave a strong impetus to the week. The San Francisco radio station from which this broadcast is heard announced the location of the leading exhibit in San Francisco, thus making an excellent tie-in. The exhibit itself impresses one as being surprisingly high in quality and low in price. Much good will result in actual sales, but more important emphasis on the excellence of American art and the cultivation of American taste. The committees realize that a new field of interest has been made for American Art. The basis has been laid which will make any future program highly successful.

CALIFORNIA-SOUTHERN

"This effort may be only the beginning of carefully considered year-round work to awaken the public to a sharper interest in creative effort. The communities exhibiting ranged from very small desert towns such as Twenty-nine Palms to the metropolis of Los Angeles. About 3,000 artists took part. The three principal Los Angeles radio stations broadcast seven spot announcements daily. Twenty-two members of the Junior League volunteered as hostesses."

COLORADO

"Exhibition sales personnel included members of the Art Guild, the Denver Museum staff, Federated Women's Clubs of Colorado and volunteer services of independent artists. The Art Guild assembled 800 works of their own members."

CONNECTICUT

"Hotels, libraries, museums, factories and insurance company offices offered all sorts of advantageous display space and the committee had to send an SOS to the artists for more work. The general consensus is that the sales will be the largest transfer of original work from artist to consumer in the history of the state. We received the wholehearted co-operation of all municipal heads, art groups as well as state merchants. Over 2,500 works of art were shown and 1,000 artists participated. The Chambers of Commerce were helpful in arranging with merchants to display work of local artists. The schools also took part. The whole work was sponsored by the Association of Connecticut Artists."

"In Connecticut the "Week" was a success. The results proved one thing: that there is a large market for small significant paintings, sculptures, etc., in the $5 - $25 price range. The craft workers are well organized in Connecticut as the results indicate. The sales were small ripples on a lake of large spaces. There are literally thousands of homes to be reached by artists in this state. The local council or committee is the key to the solution. It must be alive, first in artists, second in patrons. Given the life, the energy and the brains, a strong local art group backed by a vital laity can lift the face of any American community."

DELAWARE

"The Delaware Festival of Arts Committee sponsored Art Week. One exhibit was arranged at Wilmington for 110 exhibitors and 300 works of art and crafts."

FLORIDA

"National Art Week in Florida was a success. The women's clubs in all communities sponsored the week and many held their own exhibitions. The personnel of the seventeen community art centers cooperated to the fullest extent."

GEORGIA

"The exhibit in Atlanta was the largest art exhibit and the best in quality, having the largest attendance and largest sales of any art exhibit held here. The total results for Georgia surpass what might have been expected considering the fact that there is no statewide Art Project operating to stimulate interest."

HAWAII

"Hawaiian artists held a non-jury show at the Honolulu Academy of Arts in honor of National Art Week. The show drew the largest attendance of any show up to date."

IDAHO

"In the absence of an organized art interest, with no active channel from worker to public, the majority of artists and craftsmen in the state were unknown. Through ART WEEK some five hundred active artists were located, many of whom look forward to future sales exhibits."

ILLINOIS

"The committees for National Art Week in Peoria, Champaign-Urbana, East St. Louis, Belleville, Harrisburg and Cairo have decided to carry on exhibitions and sales throughout the year. Splendid co-operation of the municipal and township governments, the press, radio, business men's groups, Federal agencies with the artists made Art Week thoroughly familiar to a large majority of the people of Illinois. The interest created will magnify with the passing of time and the public as well as the artists will benefit. Sixteen committees in the state want to make Art Week a permanent thing."

"Collinsville Avenue, the business street of East St. Louis was turned into an art gallery three blocks long."

"In Chicago bitter partisans who indulged in rabbit punches, kicking, biting, and hair pulling during the election worked shoulder to shoulder for this week."

"In Rockford the committee was made up of twenty-two outstanding leaders of the city, including the president of Rockford college, the president of the art association and leading businessmen and educators. The Morning Star donated a three floor space for a large show.

"In Bloomington the exhibition was held in space provided by the Bloomington Pantograph."

"In Belleville the committee formed itself into a permanent organization with a dues paying membership to promote art activity throughout the year."

INDIANA

"School groups were among the most appreciative visitors. The observance of National Art Week has no doubt made the people of this county more 'art conscious.' The cooperation and response of the people were perfect. People were interested and asked if there would be an exhibit-sale next year. The committee, who worked so hard and fast, feel the exhibit-sale was a big success and that next year it will be easier and better."

IOWA

"Artists feel a really good start has been made. A lot of plain, common everyday talk will have to be indulged in in order to get art into the hands of people to whom it will do some good."

KANSAS

"The Winfield schools added to their collection from the Art Fair exhibit. The American Association of University Women, Junior League and art clubs acted as sales committees in various towns. In three places the Chamber of Commerce provided exhibition space and costs in connection with the exhibits. Each exhibition included a good representation of the better art work in Kansas."

KENTUCKY

"Art Week in Louisville was not only a great success and worth continuing as an annual event, but the sales-exhibition brought together for the first time in recent art history, groups which had previously been divided by factionalism. They reached a peak when they sold two oil paintings to traveling salesmen to put up in their hotel rooms at night."

LOUISIANA

"The enthusiasm displayed by all the citizens who so generously cooperated seems to have already laid a firm foundation for making National Art Week a yearly event. Perhaps it may even become a living force throughout the country. National Art Week in Louisiana was an unqualified success, both from the financial angle and that of community participation and interest."

MASSACHUSETTS

"There seems to be a growing feeling that a statewide art organization should be set up as a permanent thing. Such an organization would make the repetition of National Art Week an infinitely easier task. Art Week gives promise of a much richer life in this state."

MICHIGAN

"From the experience gained during the Week, we need more professional salesmen, and more craft articles within the price range of the average purse. The Art Week committee feels that one week, one year, one decade of promotion would not be enough to democratize art in its community. It therefore will probably continue, after Art Week is over, to struggle toward materialization of its ideal."

MINNESOTA

"In some towns of the state this was the first real exhibition they had ever had. They are carrying the interest on, forming study and social groups. The consensus of opinion here is definitely on continuance of the Art Week idea."

MISSISSIPPI

"From a monetary standpoint the results of these six sales exhibits were not prodigious. From the standpoint of interest and enthusiasm, however, they constituted the necessary ground work for future sales exhibits, made the people conscious of art and the artist in everyday life and, in a measure, put down the foundation toward bridging the gap between the artist and the purchaser."

MONTANA

"Public interest was aroused to a greater extent than has ever before been the case in Montana. Several local chairmen stated that future sales should develop, and that much better results will result if the program becomes an annual event."

NEBRASKA

"We had a State Committee consisting of the head of a university art department, commercial artist, a newspaper art critic, and the director of an art museum, to assist the State chairman. Due to the relatively small amount of art produced in this state it was decided to have our sales in three locations, Omaha, Lincoln and Hastings. We had excellent cooperation from the commercial houses and civic leaders."

NEVADA

"Art Week in Nevada was an outstanding success. While the cash sales did not run into a large amount of money, the exhibits will result in many additional sales in the immediate future."

"Doctor William B. Johnston believes that the success of National Art Week has created a situation in which it would be advantageous to start a modest, not a high-pressure campaign for raising funds for the erection of a permanent art gallery which will serve the entire State of Nevada."

NEW HAMPSHIRE

"We hope to make this New Hampshire Art Week the beginning of an annual affair and are laying foundations that might materialize in future sales. The New Hampshire Art Association, recently organized, launched their organization by means of Art Week exhibits. All artists in New Hampshire have now been registered. Art Week was a success in this state."

NEW JERSEY

"We discovered that the public enjoyed the possibility of visiting their own City Hall to see an Art and Craft Exhibit which was characterized completely by the absence of the formality and the trappings which they had come to associate with exhibits in museums or art galleries. The success of this, which was the main sales exhibition in Newark, the largest city in the state, was attested to by the fact that the show was continued for an additional week by popular demand. The cooperation afforded us by every newspaper in the state was excellent, and was a source of considerable satisfaction to the artists, and particularly to the hundreds of volunteer workers who gave so willingly of their time. In addition to this source of volunteer aid for any future effort in connection with National Art Week, we have since received proffers of assistance from such organizations as the Rotary, Kiwanis, the American Legion, Veterans of Foreign Wars, etc."

NEW MEXICO

"We believe the results of this Week will be far-reaching in making the American people 'art conscious', and will certainly stimulate the growth of American Art."

NEW YORK STATE

"The reaction of the artists was, excited, cooperative, and grateful. This show was probably the largest 'no jury' show ever held in Buffalo. National Art Week in our community has brought the public and the artists together in a way that has never been achieved before. In many ways it was the most successful art exhibition that was ever held. The committee feels that the exhibition had very good results in St. Lawrence County. It brought all types of people together. Old women from the farms drove over icy roads to bring their entries and said they had not had such a good time in years as they had in looking over the handiwork of other people."

NORTH CAROLINA

"We consider the Week very successful and are greatly encouraged by the results. We are already looking forward to and planning for a repetition of this event next year. The intangible results obtained far exceed the tangible results shown by sales."

OKLAHOMA

"In Oklahoma City the nationwide Art Fair was the most successful ever planned. The enthusiasm expressed will result in many statewide sales for artists, craftsmen and designers."

OREGON

"At the Portland Fair, held in the Portland Art Museum, the attendance was greater than it has ever been at any event ever held in the Museum. This, to our mind, demonstrates the interest of the public in American Art, but the limited amount of sales indicates that the public has not been educated to the point of buying."

PENNSYLVANIA

"As a result of the National Art Week exhibits in Pennsylvania, at least 40 commissions were received by artists exhibiting for additional work. Although this is not shown on the sales reports, it is true that the exhibition provided a valuable source of contacts for these artists for future work. The artists themselves were very loud in their praises not only of the basic idea of National Art Week, but of the way it had been organized and administered in Philadelphia. This feeling was shared by the sales committee who said that the public interest was so great that they suggested repeating the event within six months."

SOUTH DAKOTA

"Most local committees feel that contacts made will inspire cooperation between artists and purchasers throughout the following year - with the productive effort culminating in next year's fair. At that time a truer measure of the value of this year's fair will be demonstrated. The results of Art Fair Week far exceeded my most optimistic expectations. If we had achieved only half of what has been accomplished it would have been worth the efforts expended. In most places the Art Fair was well supported by the schools and colleges and closely tied up with the educational interests at the community. This, I feel, is a very heartening sign for the future in South Dakota, for it will help art to function in the everyday life of all our people and not be something highbrow for just the few."

TENNESSEE

"The greatest value Art Week will have for the State of Tennessee is that these committees will continue to function and several art centers will be formed. Art Week has been exceedingly worth while."

UTAH

"Never before in the history of the State had so much concentrated activity taken place during any one week period. It is hoped that the repercussion of National Art Week will be felt all over the State and that it should be an annual affair. This is an educational thing rather than something that can be forced upon the public unaccustomed to purchasing works of art."

VIRGINIA

"One of the most interesting developments has been the requests from communities where there are few artists for pictures to be sent from other sections. Both local and state officers of the Federation of Women's Clubs cooperated with the State Art Week Committee."

WASHINGTON

"There was tremendous enthusiasm in the State of Washington for Art Week. It has been a very interesting experience and in view of the public response, a worthwhile attempt to do something practical for our creative artists. It is recommended that the role played by the WPA and the NYA be continued in future Art Weeks."

WEST VIRGINIA

"In our State it was necessary to stimulate and coordinate Art Week because all previous attempts had been sporadic and isolated rather than unified within the state."

WISCONSIN

"From the success in La Crosse, we learn that a large lay committee headed by a strong local business man who has participated in other community wide activities has meant organization for volume sales. From the lack of financial success in Milwaukee, we see that a committee which was made up almost entirely of people with strong art interests, most of whom are in the field professionally, found it difficult to plan outside of its typical activities. The Milwaukee committee is expecting to set up a permanent organization to promote art sales."

WYOMING

"One of the most important developments in this period was the formation of the Wyoming Art Council. This was the organization of various agencies in the state to further art in every way possible with a long range program tentatively formed."

"--there was less value in actual sales made during the 1940 ART WEEK than in the effects that will come later from such developments as the Wyoming Art Council, the establishment of the Simpson Gallery and the downtown gallery of the Maverick Art Club in Laramie, and the general groundwork laid for the future art development in Wyoming."

EDITORIAL COMMENTS:

ALABAMA, JOURNAL, Montgomery

"The Montgomery Museum, ever alert to the advancement of art in the state, has generously offered its galleries and facilities for the display, and for bringing seller and buyer together. The very best artists in the state will be represented in the show, and the opportunity for Alabama people to acquire original works of art by Alabama artists at a fraction of the real value is unusual."

CALIFORNIA, NEWS, San Francisco

"Mayor Rossi and Chamber of Commerce President Haas ask San Franciscans to patronize and encourage our own artists. Why shouldn't we do so? Why shouldn't this city here light the spark of creative art with the hope that some day in the future artists of the world will come here to feel its warmth and inspiration?"

TIMES, Los Angeles

"The ghosts of Rembrandt, Renoir and El Greco walked yesterday - but they had lost their foreign accents. National Art Week began throughout the nation. In Southern California 1500 paintings by more than 800 American artists went on public exhibition in 22 galleries."

"There is a 'back to America' theme in the salons. It is spontaneous, for artists are sensitive persons and resent any suggestions as to where they might find inspiration. The evidence, however, is that the overwhelming majority of them took their brushes and easels to busy corners, oil fields, factories, farms and homes of ordinary citizens."

CONNECTICUT, TIMES, Hartford

"Governor Baldwin has issued a statement asking that the people of Connecticut cooperate with the artists and craftsmen for National Art Week, Nov. 25 to Dec. 1. It says in part: 'Our forefathers, carving a nation out of a wilderness, adorned their homes with the art and handicrafts of their contemporaries. Let us take advantage during National Art Week of the cultural opportunities which surround us. Let us build them into our daily lives as an expression of the freedom of the American people'."

"Connecticut has had its first experience with National Art Week, and it has been interesting. Probably few persons had any idea that there was such a huge number of Connecticut artists until the attempt was made to attract the attention of the man in the Street. National Art Week served the purpose of attracting attention to our own artists. It is to be hoped that participation of Connecticut artists in National Art Week this year is but the beginning of a long series of such displays of talent."

POST, Bridgeport

"Why is it that when a country is in peril the first consideration is given to its works of art and their saving from destruction? The answer, of course, is that a people's art, even more than its industry or commerce or physical plant, is the index to the people's spirit. All of which is to say that National Art Week, recently observed throughout the United States, is a significant event."

WASHINGTON, D. C., NEWS

"Today we have something to remark on what is heartwarming in this unpretty world of wrack and blood. Sandwiched between stories of strikes, profiteers and selfish bureaucracy wearing a bleeding heart on its sleeve, was a little notice last month that the Section of Fine Arts, Treasury Department, was holding a national competition for 300 water-color paintings at $30 each to decorate government hospitals. And how many pictures do you think the nation's artists submitted? They sent in nearly 10,000!... We want to call your attention to this event, particularly appropriate during this National Art Week, as a demonstration of the deep springs of human goodness and usefulness that flow unremarked around us."

POST

"So much interest has been stimulated by the Federal Arts Projects, that the American art audience is now estimated to comprise a third of the population. But, thus far the enlarged public has not resulted in any proportional increases in the sales of individual works. To counteract this lag, a National Art Week, starting Nov. 25, has been proclaimed by the President. Many of the works exhibited will come within the reach of any average interested buyer. This enterprise is worthy of real support."

FLORIDA, NEWS, Miami

"Now we have a National Art Week, frankly devoted to the merchandising of art, and behold, it comes to knowledge that a work of art can be purchased at all prices from a penny up. Art was a highfalutin aristocrat; it turns out to be as democratic as the air we breathe, the prose we talk."

GEORGIA, CONSTITUTION, Atlanta

"It's about to happen the most natural alliance in the world between those who long for beautiful things in homes, offices and schools and the artists whose life work is to create them. This week Mr. and Mrs. Atlanta and the entire American family will be treated to a nation-wide Art Week for 'American Art for Every American Home'."

IDAHO, DAILY BULLETIN, Blackfoot

"The effort of the Federal Government to encourage the study of art by asking all the states to make exhibits next week opens an interesting and valuable avenue of activity for the people of Eastern Idaho by reason of their opportunity to create a market for scenic pictures to be painted by local talent and displayed where tourists and others can observe and purchase them."

ILLINOIS, CHICAGO BEE, Chicago

"When National Art Week begins in 1941, all other things being equal and peaceful, Chicago Negroes will exhibit some of the best art work in the country as a result of the new art center."

JOURNAL OF COMMERCE, Chicago

"President Roosevelt deserves generous applause for his recommendation that National Art Week be proclaimed an annual event."

INDIANA, NEWS, Indianapolis

"In Indianapolis more than eighty painters of Marion County are exhibiting in an improvised gallery on the first floor of the Indianapolis News building. Here the public may view free of charge one of the most comprehensive groupings of local art ever

shown. And where the craftsmen were asked to price their work reasonably they cooperated to such a degree that we fear they may have forgotten to include the price of the frames. Many of these prices are no higher than that of a good color print."

IOWA, REGISTER, Des Moines

"Artists want to move back closer to the center of things, where they were in the ages when the church or the titled lords and rulers made the world bright with their work. But this time, in a democratic society, they want to do it democratically by reaching the people directly. We have a feeling they are going to get there and that those thousand exhibits will be worthwhile."

KANSAS, STATE JOURNAL, Topeka

"If National Art Fair Week can put into the average American's home one or two new pictures at a price which his pocketbook can stand, it will have made a noteworthy contribution to American culture."

MAINE PRESS-HERALD, Portland

"It is unquestionable that most of the people of Maine are unaware of the artistic talent and the skill in artisanship that flourishes all about them. Here is a chance to get acquainted with Maine art and Maine arts and crafts. The Museum and the Chamber of Commerce shows are worth anybody's time."

MARYLAND, SUN, Baltimore

"National Art Week seems to be more attractive this year than in the past and its management more efficient throughout the country. Individuals and communities will have a new and generous opportunity through December 1 to see art objects in abundance and to buy them cheaply. And whatever works toward the goal which National Art Week has set for itself deserves public support."

MASSACHUSETTS, GLOBE, Boston

"National Art Week is the culmination of the greatest art movement ever undertaken by any Government. Boston is, and has been, doing its share. The artists are ready to make art something more than a 'marginal occupation.' It is up to the public."

MINNESOTA, STAR JOURNAL, Minneapolis

"National Art Week has been only a preliminary skirmish in the long-range campaign to put original American art into American homes, but it has shown some surprisingly encouraging results — especially when we consider the chronically sluggish condition of the art market."

NEWS TRIBUNE, Duluth

"We have a great deal of talent in this city and we are working toward making Duluth the art center it ought to be. A visit to the Art Week exhibit will be a cheering and an educational experience for anyone."

MISSOURI, POST DISPATCH, St. Louis

"President Roosevelt's recommendation that National Art Week be made an annual event over the country is excellent."

GLOBE, St. Louis

"The line was actually forming on the left before the special co-operative exhibit of St. Louis artists in observance of National Art Week opened at 2 p.m. yesterday in the former Steinberg store at Tenth and Olive Streets. And a waiting line for a St. Louis art show itself is news.

"There were, of course, officials from the City Art Museum, and the St. Louis School of Fine Arts and from various of the city's artists organizations. But the essential thing was the interest of the burghers and their wives; of the every day people of St. Louis."

STAR, Kansas City

"There have been other art weeks, of course, but heretofore their promotion has been left to private organizations, chiefly of the la-di-da variety, and the results have been distinctly unimpressing. What the artists wanted were sales, what they got was guff. Now the Government is taking a hand and Art Week is to be bigger and better than ever. My own conviction, is that, whoever supports it, National Art Week will still be mostly spinach." H. C. H.

"It is now generally admitted, I suppose, that National Art Week was a bust. In fact, considering the amount of effort put into the enterprise, it probably ranks as the biggest bust in the history of American art. The whole concept strikes me as a phony. There is no more reason why the world owes the artists a living, than it owes the writers, the plumbers or the insurance agents." H. C. H., Dec. 27, 1940.

NEBRASKA, WORLD-HERALD, Omaha

"Here in the National Art Week of 1940 it is a good idea to take stock of the situation of the American artists. For over twenty years I have been yelling around this country that if we were to have an American art, we would have to refer our artistic practices to the American environment. As we come into National Art Week of 1940, the results of the experimentation are everywhere manifest. This week is in a way a week of triumph for we who have won our American victory." Thomas Hart Benton

NEW JERSEY, STAR-LEDGER, Newark

"On the whole, the Newark exhibit is serving the purpose behind Art Week. All but a few of the artists are Newarkers and many of the scenes depicted are familiar to Jerseyans. If enough of the canvases are sold to spur on these artists, the Newark show may grow in size and importance as the years go by, and provide the contact between artists and the public which is essential to the growth of native American art."

NEW YORK, HERALD-TRIBUNE, New York City

"President Roosevelt has made an inspiriting move toward the economic betterment of the American artist through the proposal

National Art Week. This is not an enterprise for the rescue of the lame duck. It is one directed at the interest of the genuine artist and at the interest of the public."

JOURNAL AMERICAN, New York City

"There is no more potent antidote to low sensuality than the adoration of the beautiful," said a great thinker. "This week is dedicated to the beautiful-to Art-throughout the nation. President and Mrs. Roosevelt are the patrons of Art Week and have signified their intention of aiding to make the people art-conscious; to bring home to them the pleasure to be derived from decorating their homes. Art is free in America. Art is democratic. And Art Week is really not only a sound American idea but, let us hope, will be conducive to stabilizing PEACE IN OUR HEARTS."

TIMES, Watertown

"The art exhibit in Watertown should be an annual affair. Any person who fails to visit the exhibit in the Arcade is missing something. We believe the same can be said in connection with other exhibits in this part of the state."

TIMES, New York City

"In gallantly attempting to improve the economic position of the American artist through a week of publicity, exhibitions and sales, Art Week shot an arrow at a mountain. That the effort was undertaken at all, that the impetus behind it came from so distinguished a source as the President of the United States, indicates a growing consciousness of the many serious problems confronting American culture. This consciousness will undoubtedly increase - Art Week certainly furthered it - and will eventually mold for itself the necessary channels for constructive action. But the process may take a century rather than a week."

NEWS, Buffalo

"The celebration of National Art Week in Buffalo, has been a success far beyond the committee's fondest hopes. Beginning with the special opening literally thousands of people have visited the show and are continuing to come. For years, there has been evidence for 'Pop Music,' perhaps the same will prove true of 'Pop Arts'."

TIME MAGAZINE, New York City

"For sheer quantity of canvas and paint, nothing like Art Week had ever been seen even in the peak days of the Italian Renaissance. Though by mid-week Cleveland bought $1,250, San Francisco $1,300, New Orleans $210.15, Los Angeles $2,000, Denver $[illegible], Jacksonville $530, Portland, Oregon $329.10, and New York City $2,700 worth of art, sales managers, disappointed in these figures, figured that Art Week's main purpose (selling art) was a flop."

[illegible]IO, NEWS, Dayton

"Artists as common, then, as ball players, crocheters, house painters, gardeners? Of course. You've only to go to any of Art Week's art exhibits to see and know; and, if you have a dime, to buy."

[illegible]ON, EUGENE NEWS, Eugene

"Here in Eugene, the Arts Fair this week has attracted hundreds of people interested in some of the finer things of life. We need more art fairs and more functions of this kind to help minimize the brutalities about us."

OREGON JOURNAL, Portland

"We are to become a patron of Art; so am I; so is our neighbor - on the job when the other patrons have failed. We may find ourselves a little awkard carrying the torch that was borne with dignity or jauntiness or fanatical devotion by the Caesars, Charlemagne, the Esterhazys, Frederick the Great, Peter the Great, Ludwig of Bavaria, Napoleon, Morgan, Mellon, and all the rest. 'But its our torch and the flame is clear and bright'."

[illegible] ISLAND, EVENING BULLETIN, Providence

"The time has come when we Americans must get into the stream of art in a more active way. We may not know much about art, but buying pictures is one way to learn and a very good way. We Americans can't just go on looking and not buying if art is ever going to mean what it should to us."

[illegible]NESSEE, BANNER, Nashville

"Nashville is one of a thousand American cities establishing galleries for the occasion - there to exhibit the work of local artists. It should prophesy something in the way of a permanent program; a needful, and surely available feature of the city's cultural life. It merits the attention of every Nashvillian and those sponsoring are to be congratulated."

[illegible], FREE PRESS, Burlington

"While other parts of the world are concentrating on new and more efficient means of destruction, we in the United States, while pouring billions into national defense efforts, are continuing our usual interest in the creative arts. For we believe these things are necessary to the maintenance of morale in a democracy. From many parts of Vermont have come paintings, handicraft and other individualized products of Vermont craftsmen. Thus these exhibits should serve to create a new interest in arts and crafts in this state."

[illegible]A VIRGINIAN PILOT, Norfolk

"The fomenters of this Week's festival seek to rid the American public of the inferiority complex which has tied it timidly to art vouched for by monocled critics, or dead masters, or impressive price tags, and to encourage it to stand on its own hind legs, as it were, and buy what pleases it in the arts, with the same self-assurance with which it buys what pleases it in furniture and electric toasters."

[illegible], TELEGRAM, Superior

"The proponents of Superior's first art exhibit merit the gratitude of the community for making this start toward the attainment of a high cultural goal. No person should fail to visit the courthouse for at least one glimpse that will give an insight into the community's latent talent."

TIMES, Madison

"National Art Week in Madison deserves the full cooperation of all our citizens. Here is a cultural activity that makes for a fuller and richer life for all of us."

THE PRESIDENT'S STATEMENT *

Calling For Permanent Organization To Make Art Week An Annual Event.

In view of the gratifying success achieved during the observance of the first Art Week, which will close tomorrow (Sunday, December 1), I feel justified in recommending that Art Week be made an annual event under the sponsorship of the President.

While I believe the Federal Government has a proper responsibility in fostering national interest in American creative expression, I strongly recommend a decentralized organization, working in partnership with the government, to emphasize as its first objective, democratic support of American artists and craftsmen through purchase of their work.

The proposed annual observance also should embrace a broader participation of the several arts, active in each community, on a year-round basis. My hope is that through the concentrated effort we put into one week we can create an interest in art which can be maintained and enlarged and intensified in every part of the country during all the other weeks of the year.

Excellent organization has been done this year under the chairmanship of Mr. Francis Henry Taylor, Director, Metropolitan Museum of Art in New York. I would recommend, therefore, the setting up on a permanent basis of a National Council for Art Week, with chairman, secretary and other national officers. This council should function with the collaboration of government agencies and should be composed of leaders in the field of the arts and representatives of other organizations, both public and private, interested in the further development of our cultural life. It is the present Chairman's suggestion, which I approve, that a larger national interest will be forthcoming if a new Chairman is appointed each year from a different section of the country.

The national council would work in collaboration with state councils and local committees. Naturally, the present government committee, in cooperation with the government art programs, would continue to act in a coordinating capacity to develop a year-round continuing program. Our aim should be to provide for circulation of exhibitions of the work of American artists and craftsmen, with special emphasis on making them available to all the people--urban and rural--particularly those groups which have not hitherto had the opportunity to enjoy them. I think a valuable advisory service could also be rendered both to states and communities to aid them in establishing art centers in public buildings, schools and other accessible locations. Our aim must be to arouse and satisfy an interest in art in every community.

A very practical and highly desirable result of this activity would be to create a market for the works of contemporary artists. I am very much gratified to learn from reports thus far available that more than five hundred state and local committees with upwards of six thousand members organized more than sixteen hundred sales exhibitions of works by some thirty-two thousand American artists and craftsmen during the week now drawing to a close.

What we shall be able to do for American art and American artists is further reflected in the fact that associated with the National Council in their work were some two hundred and ten government agencies, including the WPA, NYA, Department of Agriculture, Department of Commerce, besides seven hundred and eighty-two art organizations, six hundred and fifty-three museums and schools, and almost five thousand commercial outlets.

The fact that so much was done in a brief preparatory period this year justifies the establishment of this work on a permanent basis.

FRANKLIN D. ROOSEVELT

* Issued to the Press November 29, 1940.

Times-Herald, Washington, D. C., Dec. 4, 1940

F. D. R. Sells Painting to Morgenthau

President Arranges Special Art Show In Cabinet Room

Super-Salesman Franklin Delano Roosevelt reported to the committee handling the National Art Show yesterday that he had nicked Secretary of the Treasury Henry Morgenthau jr. for $40 for a painting by Richard Jansen, of Wisconsin. Entitled "Valley," it is a painting of a meandering little stream flowing through the quiet countryside.

President Roosevelt, still in the guise of salesman and promoter, also admitted that he had fallen for his own blandishments and bought some of his own samples.

White House Exhibit

It all came about as a result of the President's proclamation that November 25 to December 1 should be celebrated as National Art Week and that efforts should be made to sell the handicraft of living American artists. There were 1,500 art shows held over the country. The biggest was held in the Interdepartmental Auditorium here.

On November 28, the committee in charge of the local show sent a representative group of the objects on display to the White House for the President to look over. He thought so much of them that he arranged an exhibit with them in the Cabinet Room.

Yesterday, while closing out the main show, employes were sent to the White House to collect the exhibits held there.

$25,000 of Art Sold

It was then revealed that the President had sold the bulky painting to Secretary Morgenthau and that he had bought a wood carving of oxen drawing logs, made by the League of New Hampshire Arts & Crafts, of Concord, N. H., and a pair of angora baby booties.

The Washington show is understood to have sold approximately $25,000 worth of the handicraft. Edward B. Rowan, assistant chief of Fine Arts of the Public Building Association, was in charge. Mrs. Morgenthau was honorary chairman.

FEDERAL WORKS AGENCY
WORK PROJECTS ADMINISTRATION

For Release
Sunday, June 22, 1941

FIRST NATIONAL ART WEEK NETTED AMERICAN ARTISTS $100,000 IN SALES

Public response to the first National Art Week, sponsored by the President and Mrs. Roosevelt, rang up more than $100,000 in cash sales of more than 15,000 works of art and crafts, Mrs. Florence Kerr, WPA Assistant Commissioner, reported today.

Five million persons attended the 1,600 exhibitions in 500 communities, Mrs. Kerr said.

Her report, as chairman of the Federal agencies participating, was addressed to Francis Henry Taylor, chairman of the National Council for Art Week. It summarized results of the first national effort, last November, to encourage public support for American artists and craftsmen.

"The success of the endeavor," said Mrs. Kerr, "may be gauged by the fact that with but two exceptions, all state chairmen reporting have endorsed the President's belief that Art Week should be permanently organized and made an annual event. With the continued sponsorhip of the President and Mrs. Roosevelt, and with the cooperation of interested Government agencies and the art leadership of the nation, it seems clear that we have here an opportunity to build an effective program for the defense and the preservation of the arts in our democracy."

The largest sales were recorded in the District of Columbia, $20,106; Southern California, $7,772; New York State, $6,930; New York City, $5,865; Illinois, $5,726; Iowa, $4,301, and Michigan, $4,079.

Other states reported sales as follows: Alabama, $834.10; Arizona, $536.50; Arkansas, $105.15; Northern California, $1,988.90; Colorado, $352.55; Connecticut, $2,453.94; Delaware, $427.05; Florida, $1,299; Georgia, $1,025.40; Idaho, $169.05; Indiana, $470.00; Kansas $572.51; Kentucky, $646.00.

Louisiana, $1,928.80; Maine, $209.90; Maryland, $728.00; Massachusetts, $766.65; Minnesota, $3,700.83; Mississippi, $340.00; Missouri, $2,975.80; Montana, $489.50; Nebraska, $278.80; Nevada, $279.50; New Hampshire, $136.00; New Jersey, $2,493.75; New Mexico, $470.63; North Carolina, $365.05; North Dakota, $276.65.

Ohio, $2,867.75; Oklahoma, $862.40; Oregon, $1,157.77; Pennsylvania, $2,293.50; Rhode Island, $5.20; South Carolina, $150.00; South Dakota, $442.90; Tennessee, $625.16; Texas, $1,000.00; Utah, $1,244.00; Vermont, $306.12; Virginia, $846.30; Washington, $1,030.55; West Virginia, $539.48; Wisconsin, $3,778.20; Wyoming, $369.00; Hawaii, $1,395.00.

Special significance is seen by Mrs. Kerr in the fact that the sales represent the patronage of people of modest means. Over 90 percent were of items priced at $25 or less. Both rural and industrial states reported good returns.

The first National Art Week gives promise of a "home market," drawing upon local sources and catering to local needs, carrying with it the advantage of a direct exchange between artist and public, Mrs.

Kerr said. She contrasted this to the metropolitan art market concentrated in the East for nearly a century.

Dr. Dixon Ryan Fox, President of Union College, Schenectady, N. Y., said that "National Art Week has brought the public and the artists together in a way that has never been achieved before." Mrs. Edna L. Carpenter, chairman of the Idaho committee asserted: "Through Art Week some 500 active local artists were discovered, many of whom look forward to future sales exhibits."

The Idaho and Illinois committees took advantage of the opportunity to compile complete directories of professional artists and craftsmen in their states. A group of craftsmen in Missouri was encouraged to announce the formation of a weaving cooperative as a result of Art Week. A permanent art gallery was set up in Laramie, Wyoming. In Colorado and elsewhere professional groups were united by their support of the Art Week effort.

State Art Week committees, working in partnership with the government, are planning for the 1941 Art Week. It is to be observed the week of November 16 in communities that are interested in fostering local talent.

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